THE RENOWNED

Stehli Collection

OF

PAINTINGS

AND DRAWINGS

Public Auction Sale

November 30 at 8:30 p. m.

Parke-Bernet Galleries · Inc

980 MADISON AVENUE

NEW YORK

1950

SALE NUMBER 1203

FREE PUBLIC EXHIBITION

From Saturday, November 25, to Date of Sale

Weekdays from 10 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Thursday Evening

November 30, at 8:30 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · 76TH-77TH STREET

NEW YORK 21

TRAFALGAR 9-8300

* * *

Sales Conducted by

H. H. PARKE • L. J. MARION • A. N. BADE

H. E. RUSSELL, JR. • A. NISBET • W. A. SMYTH

1950

NYHY02-P2133

THE ENTIRE STEHLI COLLECTION OF

Important Paintings

AND

A Small Group of Drawings

BY

FRENCH XVIII CENTURY AND OTHER MASTERS

Property of

HENRY E. STEHLI AND
LILY STEHLI BONNER

Sold by Their Order

Public Auction Sale
Thursday, November 30 at 8:30 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1950

The Parke-Bernet Galleries
Will Execute Your Bids
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

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obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

PRINTED IN THE U.S.A.

FOREWORD

In the transition from the seventeenth to the eighteenth century, French painting, as is well known, underwent a vital change from a formal-cum-mythological context—devoted in large measure to the glorification of King Louis XIV—into the gayest and most imaginative of forms. This tendency is illustrated in the very notable paintings of the Stehli collection in both of its outstanding categories: in the art of portraiture, and in the gay world of the rococo created by Watteau, Lancret, Pater and their successors.

The French portraits of the reigns of Louis XV and Louis XVI introduce, more vividly even than the innumerable court memoirs and the drama of the period, a throng of characters typifying the fabulous elegance and virtuosity of the time. The revolt against the academies, and the increasingly lavish patronage of the nobility, brought into being a vigorous personal art which is not content with seizing a likeness, but endows figure and accessories with all the verve and seductiveness of the new creative mood. Boucher and Nattier, Vigée-Lebrun and Greuze—the first and last of these with a foot in the worlds of both portraiture and anecdote—created a striking gallery of subjects which does not merely (as does the English painting of the period) invoke the aristocratic and bucolic ideas, but ties them in with a frank sensuality of treatment made acceptable by the highly inventive character of French eighteenth century design.

In the domain of pastoral comedy, a creation of the rococo, what could have been merely a narrative art is brought to the height of subtlety—as with Watteau, Lancret and Fragonard—by this same inventiveness, this extraordinary, flexible manipulation of groupings of small figures in landscapes with exquisitely swirling rhythms. If heavy-handed art-historians talk of 'fragility,' we must speak of the 'fragility' of Mozart, which makes nonsense. What then are we actually looking at? The eye of the observer darts back and forth in delight across these delicate patterns; and they in turn reflect, as does the music of the period, a facet of the human spirit seen *for the first time in all artistic history.*

Nothing has been more misinterpreted in the past than the so-called feminine element in the art of the *fêtes galantes.* Nowadays we are a little better informed, and know some few facts about the nature of ambivalence in human beings and the creative brilliance which can be evoked by the resolution of their inner conflicts. We would do well, then, to offer homage to our great forebears, who could unashamedly set down, in the most ingenious compositions, the impulses of their flesh and their vivacity of outlook.

LESLIE A. HYAM

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

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2. The Galleries has endeavored to catalogue and describe correctly the property to be sold but it does not warrant or represent and it shall not be responsible for the correctness of description, genuineness, authenticity, authorship, provenience or condition of said property and no statement contained in the catalogue or made orally at the sale or elsewhere shall be deemed to be such warranty, representation or assumption of liability.

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4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

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Sales Conducted by

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PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE • 76TH - 77TH STREET • NEW YORK 21

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MAX BARTHOLET • *Secretary & Treasurer*

Numbers I *to* II *Inclusive*

DRAWINGS

by

DOWNMAN · HUBERT ROBERT

and BOUCHER

PAINTINGS

by

WYNANTS · TENIERS *the* YOUNGER

BOTH · MARIESCHI

and GUARDI

EVENING SESSION

Thursday, November 30, 1950 at 8:30 p. m.

CATALOGUE NUMBERS 1 TO 19 INCLUSIVE

JOHN DOWNMAN, A.R.A. BRITISH: 1750-1824

1. *PORTRAIT OF A NAVAL OFFICER.* Waist-length portrait to half right of a young man in gold-braided blue coat, white waistcoat with jabot, and black neckcloth; background of sea and sky. Signed at lower right J. DOWNMAN, *Pt,* and dated 1783. *Black chalk and watercolor, oval: 7¾ x 6 inches*

From P. & D. Colnaghi & Co., London

JOHN DOWNMAN, A.R.A. BRITISH: 1750-1824

2. *PORTRAIT OF A LADY OF THE BARING FAMILY.* Waist-length portrait to half left of a young lady in tight-waisted white dress with large shawl collar and blue sash, her profuse long curls adorned with a huge white bow. Signed at right J. DOWNMAN, *Pt* and dated 1783.

Black chalk and watercolor, oval: 7¼ x 6 inches

Exposition des Pastellistes Anglais du XVIII[e] Siècle, Paris, 1911, no. 148

From P. & D. Colnaghi & Co., London

NUMBERS 4 AND, ABOVE, 3

HUBERT ROBERT FRENCH: 1733-1808

3. *CLASSICAL LANDSCAPE WITH FIGURES—I.* A ruined classical building with columns at the right, before a broad flight of steps upon which are gaily colored figures of ladies and gentlemen; at the left, amid fallen masonry, two blasted trees, with a clump of woods in the background. Signed at lower right with initials H.R., and dated 1782. *Gouache:* 4⅝ *x* 6⅞ *inches*

700

Companion to the following

From P. & D. Colnaghi & Co., London

[See illustration]

HUBERT ROBERT FRENCH: 1733-1808

4. *CLASSICAL LANDSCAPE WITH FIGURES—II.* Landscape with ruined columns at left and right, and masses of fallen masonry; beside a nude statue in the right foreground are two gentlemen conversing, and further off, in a clearing before a ruined plinth, a group composed of a gentleman in red, his wife and child; background of trees. Signed on base of statue with initials H.R., and dated 1784. *Gouache:* 4⅝ *x* 6⅞ *inches*

700

Companion to the preceding

From P. & D. Colnaghi & Co., London

[See illustration]

1200

NUMBER 5

FRANCOIS BOUCHER — FRENCH: 1703-1770

5. *PORTRAIT OF A YOUNG GIRL.* Waist-length figure to the observer and glancing downwards to the left, of a young girl wearing a décolleté gown with a rose in her corsage and a bandeau with a flower in her short wavy hair. Signed at lower left F. BOUCHER. *Colored chalks:* 9¼ *x* 6½ *inches*

From P. & D. Colnaghi & Co., London

725

[See illustration]

JAN WYNANTS — DUTCH: 1625-1682

6. *LANDSCAPE, WITH FIGURES ON A ROAD.* A road curves sharply into the right foreground where a cavalier on a white horse, accompanied by his dog, is conversing with a peasant; further off, a second mounted figure and other boors, two fishing in a stream. Two main clumps of trees enliven the landscape, which rises to a low hill in the right background. Signed at lower right J. WYNANTS, *f.* *Panel:* 9½ *x* 11½ *inches*

Collection of Lord Penrhyn, Penrhyn Castle, Bangor, North Wales

From P. & D. Colnaghi & Co., London

NUMBER 7

1800-

JAN BOTH — DUTCH: 1610-1652

7. *THE FERRY BOAT.* A cavalier and lady on horseback, with a dismounted attendant, are seen in the centre foreground, conversing with peasants putting into the bank with cattle on a ferry boat, which has crossed the picturesque winding river at the right; the ground rises sharply at the left into a wooden hill with ruins, from which the curving road has descended. 27¼ *x* 35 *inches*

Collection of Lord Penrhyn, Penrhyn Castle, Bangor, North Wales

From P. & D. Colnaghi & Co., London

See John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters,* 1835, Pt. VI, p. 187, no. 49

Engraved by the artist

[See illustration]

NUMBER 8

1700-

DAVID TENIERS THE YOUNGER FLEMISH: 1610-1696

8. *INTERIOR WITH LADY PLAYING A LUTE, AND TWO FIGURES.* A young woman in peacock blue velvet dress, fur-edged plum-colored cape and feathered cap is seated facing the observer, playing a lute, her left elbow resting on a table in the right foreground covered with a gray cloth and bearing a pottery urn, glass flower vases, and a guitar supporting a book of music. Behind her at the left is a boy in a gray smock blowing bubbles, watched by a girl in gray dress and green apron holding a bowl of water. 13½ *x* 17½ *inches*

Note: This subject is recorded in John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters,* 1831, pt. III, p. 349, no. 336, and was engraved by Launay under the title of *La Guitare.*

Collection of the Duke of Leuchtenberg, Munich
From P. & D. Colnaghi & Co., London

[See illustration]

NUMBER 9

1700-

JACOPO MARIESCHI VENETIAN: 1711-1794

9. *HARBOR SCENE—I.* View of an inlet winding into the right foreground, with two men upon a couple of barges lashed together, under the eyes of the observer; on the curving bank at the left a mass of turreted and gabled buildings, an arched gateway and portcullis indicating a fort; on the curving right bank low buildings, with a millrace in the foreground. 23¼ *x* 37 *inches*

Companion to the following

Collection of Edwin S. Bayer

From Wildenstein & Co., Inc., New York

[See illustration]

NUMBER 10

1700-

JACOPO MARIESCHI VENETIAN: 1711-1794

10. *HARBOR SCENE—II.* View of the broad calm waters of a river harbor with a fortress and gabled buildings, including a mill at the right; on the curving shore in the right foreground are several figures, and a gondola with lugsail is seen pulling into the bank. On the water, other vessels at anchor; on the farther bank, in the left middle distance, houses clustered around a fort.

23¼ x 37 *inches*

Companion to the preceding
Collection of Edwin S. Bayer
From Wildenstein & Co., Inc., New York

[See illustration]

FRANCESCO GUARDI

VENETIAN: 1712-1793

11. *VIEW OF VENICE.* View looking across the entrance to the lagoon, towards an island at the left with the church of San Giorgio Maggiore with its dome and campanile; at the right a glimpse of the Giudecca. The water is peopled with numerous gondolas and feluccas plying to and fro, with groups of moored feluccas in the left and right foreground, on which are fisherfolk.

$13\frac{3}{4} \times 17\frac{1}{2}$ *inches*

6750—

Note: An exactly similar composition, showing slight differences only in the sails of some of the vessels, is in the Accademia, Venice, and is illustrated in G. Fiocco, *Francesco Guardi,* 1923, no. 124, pl. cxi.

Exhibited at the County Museum, Moscow
From Wildenstein & Co., Inc., New York

[See illustration]

NUMBER 11

Numbers 12 *to* 19 *Inclusive*

PAINTINGS

by

GREUZE · PATER · VIGEE-LEBRUN
NATTIER · WATTEAU · BOUCHER
and LANCRET

JEAN BAPTISTE GREUZE

FRENCH: 1725-1805

12. *LA PREMIERE LEÇON D'AMOUR.* A young girl, in loose flowing brown and gray robes and white mobcap, is seated to half left in a chair, her hands resting on a book, in an interior before an *armoire* at the right; she leans forward watching two amorous white doves perched on a table with an open drawer, at the left. $15\frac{1}{2} \times 12\frac{1}{2}$ *inches*

8000

Note: A pencil drawing by Greuze, showing the first idea for the present composition, may be found in J. Martin, *Catalogue Raisonné de l'Oeuvre de Greuze,* p. 25, no. 350, in which the present painting (*vide infra*) also appears.

Collection Chalandon, Paris

From Wildenstein & Co., Inc., New York

Mentioned in Edmond & Jules Goncourt, *L'Art du XVIII^e Siècle,* 1880, vol. II, p. 88

Mentioned in Portalis and Béraldi, *Les Graveurs du XVIII^e Siècle,* 1881, vol. III, p. 630

Recorded in J. Martin, *Catalogue Raisonné de l'Oeuvre de Greuze,* 1908, p. 15, no. 192

Engraved by Voyez l'aîné

[See photogravure]

NUMBER 12

JEAN BAPTISTE PATER

FRENCH: 1684-1736

13. *L'ESCARPOLETTE (THE SWING).* A young girl in tight-waisted rose dress and white chiffon *tablier* is seated in a swing, a youth in brown standing behind her prepared to propel it, a second youth in red coat and russet breeches at the extreme left, holding the guide rope; on either side of the swing are groups of youths and girls playing amorously. The ropes are suspended from tall trees; behind them a copse, and a ruined mill in the left distance with a bridge spanning a stream. 18 *x* 21½ *inches*

10000

Collection of Lord Campden, Campden House, Broadway, Glos.

Collection of Sir R. L. Holford, Dorchester House, London

From Wildenstein & Co., Inc., New York

Royal Academy Winter Exhibition, London, 1887, no. 49

Exhibition of French Paintings and Sculpture of the XVIII Century, Metropolitan Museum of Art, New York, 1935-36, illustrated as pl. 10 of the catalogue

Described and illustrated in Ingersoll-Smouse, *Pater (L'Art Français)*, 1928, p. 139, pl. 75

[See photogravure]

NUMBER 13

ELIZABETH LOUISE VIGEE-LEBRUN

FRENCH: 1755-1842

14. *PORTRAIT OF ETIENNE NICOLAS LANDRY DE ST. AUBIN.* Half-length figure glancing to half left, and seated in an oval-backed chair, of a man in the prime of life, wearing lavender satin coat and waistcoat embroidered with flowers, with lace jabot and cuffs, and holding in his left hand a sheet of paper with a trigonometrical diagram; his left arm resting on a gilded *bureau plat* at the right, upon which are a globe, books and compass. 36 *x* 29 *inches*

Etienne Nicolas Landry, *seigneur chevalier, seigneur haut justicier de Cléon St. Aubin,* seigneur of the fiefs of L'Aigle Crestain, La Grange, Fresneuse-la-Ronce and Le Cormier; married Marie Adelaide Lepeu.

Painted about 1781

9000

Collection of Col. Landry de St. Aubin, an officer of the First Empire

Collection of Mme. Laure Gheerbrant (*née* Caroline Landry, his daughter) Paris

Collection of Maximilian Gheerbrant, conseiller de la Cour d'Appel, Douai, her nephew, 1902

From Wildenstein & Co., Inc., New York

Recorded in Mme. Vigée-Lebrun, *Souvenirs de Mme. Vigée-Lebrun,* n.d., vol. II, p. 360

Recorded in André Blum, *Madame Vigée-LeBrun, Peintre des Grandes Dames du XVIII^e Siècle,* 1914, p. 96

Recorded in W. H. Helm, *Vigée-LeBrun 1755-1842, Her Life, Works and Friendships,* 1915, p. 205

Illustrated in *Art News,* May 16, 1931

[See photogravure]

NUMBER 14

JEAN MARC NATTIER

FRENCH: 1685-1766

15. *PORTRAIT OF THE MARQUISE DE LIGNERIS.* Half-length portrait facing the observer of a beautiful young girl wearing a tight-waisted gray and silver dress decked with pearls, and blue silk taffeta mantle, her head adorned with a feathered blue cap set off with white blossoms; sky background with a blasted oak tree at the left. Signed at left, NATTIER *fecit,* and dated 1735.

$31\frac{3}{4} \times 25\frac{1}{2}$ *inches*

Collection de St. Laumer

11000

Collection d'Aillières

Collection of Mme. d'Anteroches, the above three all descendants of the sitter

From Wildenstein & Co., Inc., New York

Described and illustrated in P. de Nolhac, *J. M. Nattier,* ed. 1905, pp. 46 and 145, and illus. p. 50, and ed. 1925, p. 259

[See photogravure]

NUMBER 15

JEAN ANTOINE WATTEAU

FRENCH: 1684-1721

16. *FETE AU DIEU PAN.* A youth in white pierrot costume of the Commedia dell' Arte reclines on a rug in the central foreground playing a flageolet, a second beruffed figure behind him singing from an open antiphonary; to their right, a lady playing a lute, and a youth in dark blue watching her. At the left is an attentive group of half-naked satyrs and nymphs and a putto canephoros with a basket of flowers upon his head. Background of high craggy rocks and trees, with a third group of four nude satyrs and nymphs dimly outlined above the musicians. In extreme foreground the rocks circumscribe a small pool.

12500

26 x 32 inches

Collection Morel, Lyons

Collection Groult, Paris

From Wildenstein & Co., Inc., New York

Recorded in Edmond & Jules de Goncourt, *Catalogue de Watteau,* 1880, p. 47, no. 40

Recorded in Edmond & Jules de Goncourt, *L'Art du XVIII^me Siècle,* 1880, p. 56

Engraved by Michel Aubert

[See photogravure]

NUMBER 16

FRANCOIS BOUCHER

FRENCH: 1703-1770

13000—

17. *PASTORALE.* Depicting a barefooted *berger* seated on a knoll with a young *bergère* in décolleté blue dress with *échelle* and gray underskirt, reclining in his arms; he holds a flute in his left hand and displays to her a pet bird perched on his right forefinger. At the right of the group are two sheep, flowers and a tambourine, at the left a basket of flowers; the whole before a background of trees and clouds, with blue sky at the left. Signed at lower left F. BOUCHER, and dated 1761. *Oval:* 30½ *x* 24 *inches*

Collection Spitzer, Paris

Collection Rey

Collection Coche de la Ferté

From Wildenstein & Co., Inc., New York

[See photogravure]

NUMBER 17

JEAN BAPTISTE GREUZE

FRENCH: 1725-1805

18. *PORTRAIT OF MLLE. LEDOUX.* Half-length figure facing the observer, of a young girl with brown curls, in high-waisted white Directoire robe with loose décolletage and blue scarf, her left hand holding a chaplet of flowers; her left elbow rests on a buff silk cushion upon a table at the right.

Panel: 23½ x 19¼ *inches*

Collection Cousin, 1841

Collection Walferden, Paris, 1880

Collection Secrétan, Paris, 1889

From the Galerie Sedelmeyer, Paris

Collection of James Simon, Berlin

From M. Knoedler & Co., Inc., New York

From Wildenstein & Co., Inc., New York

Recorded in J. Martin, *Catalogue Raisonné de l'Oeuvre de Greuze,* 1908, p. 73, no. 1178

Recorded and illustrated in Edmond Pillon, *Greuze,* n. d., p. 95

Illustrated in color in *Spur,* Jan. 1, 1929

[See photogravure]

NUMBER 18

NICOLAS LANCRET

FRENCH: 1690-1743

19. *LE DUO.* A youth in russet-red coat, cap and breeches and turquoise blue waistcoat stands playing a flute, his body inclined as he looks down over the shoulder of a young girl, in a tight-waisted white silk dress, seated before him and holding a sheet of music; background of russet foliage and light blue sky.

20 x 16½ inches

Collection of Sir William Knighton, Bart., London, 1885

Collection of M. Pitt Rivers, Esq., London

9000 From Wildenstein & Co., Inc., New York

International Loan Exhibition of Fine Arts, A Century of Progress, Art Institute of Chicago, Chicago, Ill., 1933, no. 218

Exhibition of French Painting and Sculpture of the XVIII Century, Metropolitan Museum of Art, New York, 1935-36, illustrated as pl. 15 of the catalogue

Recorded in Georges Wildenstein, *Lancret,* 1924, p. 79

Described in W. R. Valentiner, *Das Unbekannte Meisterwerk,* 1930, no. 79

Mentioned in *Art News,* November 9, 1935

Mentioned in the *Gazette des Beaux-Arts,* December 6, 1936

[See photogravure]

total 99 675-

NUMBER 19

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